

# STUDIO GLASS

IN THE METROPOLITAN MUSEUM OF ART



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The Metropolitan Museum of Art, New York

## ACKNOWLEDGMENTS

**T**his exhibition grew out of a conviction that contemporary art made of glass has become not only a lasting movement but also a significant force in twentieth-century art. Support for this installation, one in a continuing series of exhibitions of twentieth-century design and architecture from the Metropolitan's collection, has been extremely generous. Dale and Doug Anderson deserve special mention for their overwhelming response to the Museum's every need, for their good will and welcome sense of humor, and in particular for their efforts to make this publication possible.

I would also like to thank Simona and Jerome Chazen, Doug Heller, Kate Elliott, Maureen Littleton, and Tom and Marilyn Patti,

all of whom have given generously of their time, their art, and their moral support. Many others too numerous to mention have graciously helped make this publication possible.

At the Museum there are always many contributors to the success of an exhibition. For this one we had the expert help of Barbara Burn, Rich Bonk, and Michael Shroyer of the Editorial Department, Joe Coscia in the Photograph Studio, Dan Kershaw in Design, and Zack Zanolli in Lighting Design. Within the Department of 20th Century Art I would like to thank William S. Lieberman for his support, Jared Goss for all his help, and especially J. Stewart Johnson for his unerring eye and collegial curatorship.

J.A.

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*Front cover:* Dominick Labino, *Emergence in Polychrome* (no. 16)  
*Back cover:* Mary Shaffer, *Mamoure* (no. 32)  
*Title page:* Thomas Patti, *Burgundy Lumina Starphire with Green* (no. 28)

# INTRODUCTION

In 1961 and 1962 artist Harvey K. Littleton, a professor of fine arts at the University of Wisconsin and son of the director of research at the Corning Glass Works, held a series of informal workshops to explore the art of hot glassmaking in a studio setting. Until then, almost without exception, glass objects had been blown or molded in an industrial context—that is, they were factory made. In the 1870s, the French designer Emile Gallé had made a radical change in the prevailing attitude toward glass as art by being the first modern artist to sign his work, just as painters and sculptors did. Nevertheless, art glass continued to be blown in factories, such as Orrefors in Sweden, Tiffany in the United States, and Lalique in France.

In the 1960s, Littleton became convinced, after visiting a few European glassmakers working alone, that an artist could maintain a complete glassmaking facility within a studio; thanks to his determination and the creation of a low-melting glass formula by artist Dominick Labino, the studio glass movement was born.

Progress was so swift that when, a decade later, The Metropolitan Museum of Art established a department devoted to the arts of the twentieth century, its curators sought out not

only the innovative glass art of Harvey Littleton and Dominick Labino, but also the work of such emerging artists as Dale Chihuly, Michael Glancy, and Jon Kuhn. Glass art had arrived.

During the 1970s, in both Europe and the United States, the liberal political and social climate encouraged a new freedom in artistic expression. Artists who wanted to work in the medium of glass could take courses in colleges and universities and even graduate with a degree in glassmaking. Dale Chihuly, whose masterworks in glass and remarkable enthusiasm helped establish glass in the art world, founded the Pilchuck School near Seattle, devoted solely to the making of glass art and to teaching the various techniques available to artists.

Experiments in abstract sculpture gave way to narrative works and assemblages that often conveyed a personal message. Erwin Eisch, working in Bavaria, engraved and painted his glass portrait heads of Picasso and Buddha with images expressing the horrors of war. Ginny Ruffner explored the women's liberation movement and the history of art through her lamp-worked sculptures.

Artists no longer had to rely on the glass industry to create unique masterpieces of glass

art. Thomas Patti's brilliant experiments with fused plate glass, Howard Ben Tré's heroic work in large-scale molded-glass sculpture, Mary Shaffer's sensuous slumped glass and metalwork, and William Morris's virtuoso forms with their evocation of the past attest to the virtually limitless opportunities now available to studio artists.

The studio glass movement has become an integral part of the art world, and the artists'

ongoing explorations of new forms, new combinations of materials, and new ideas promise an exciting future. The Metropolitan Museum of Art continues to collect the most significant expressions of this fragile yet powerful medium.

Jane Adlin  
February 1996

**Harvey K. Littleton**, *Amber Crested Form* (no. 20)





Dale Chihuly, Pilchuck Basket Group (no. 7)



**Marvin Lipofsky**, IGS III Series 1988–93 Novy Bor, Czechoslovakia (no. 19)



**Samuel J. Herman**, Vase (no. 11)



Hisatoshi Iwata, Vase (no. 13)



Toshichi Iwata, Vase (no. 14)

Jon Kuhn, Vase (no. 15)





Klaus Moje, Dish (no. 23)



William Carlson, Kinesthesia Bottle (no. 3)



Michael M. Glancy, Pie-R-Square (no. 10)



David Taylor, Scent Bottle (no. 33)



John Lewis, Gold Wing Vessel (no. 17)

Steven Weinberg, Untitled (no. 37)



Stanislav Libenský and Jaroslava Brychtová, Table Laid for the Bride (no. 18)





František Vízner, Bowl (no. 35)

Howard Ben Tré, Siphon (no. 2)



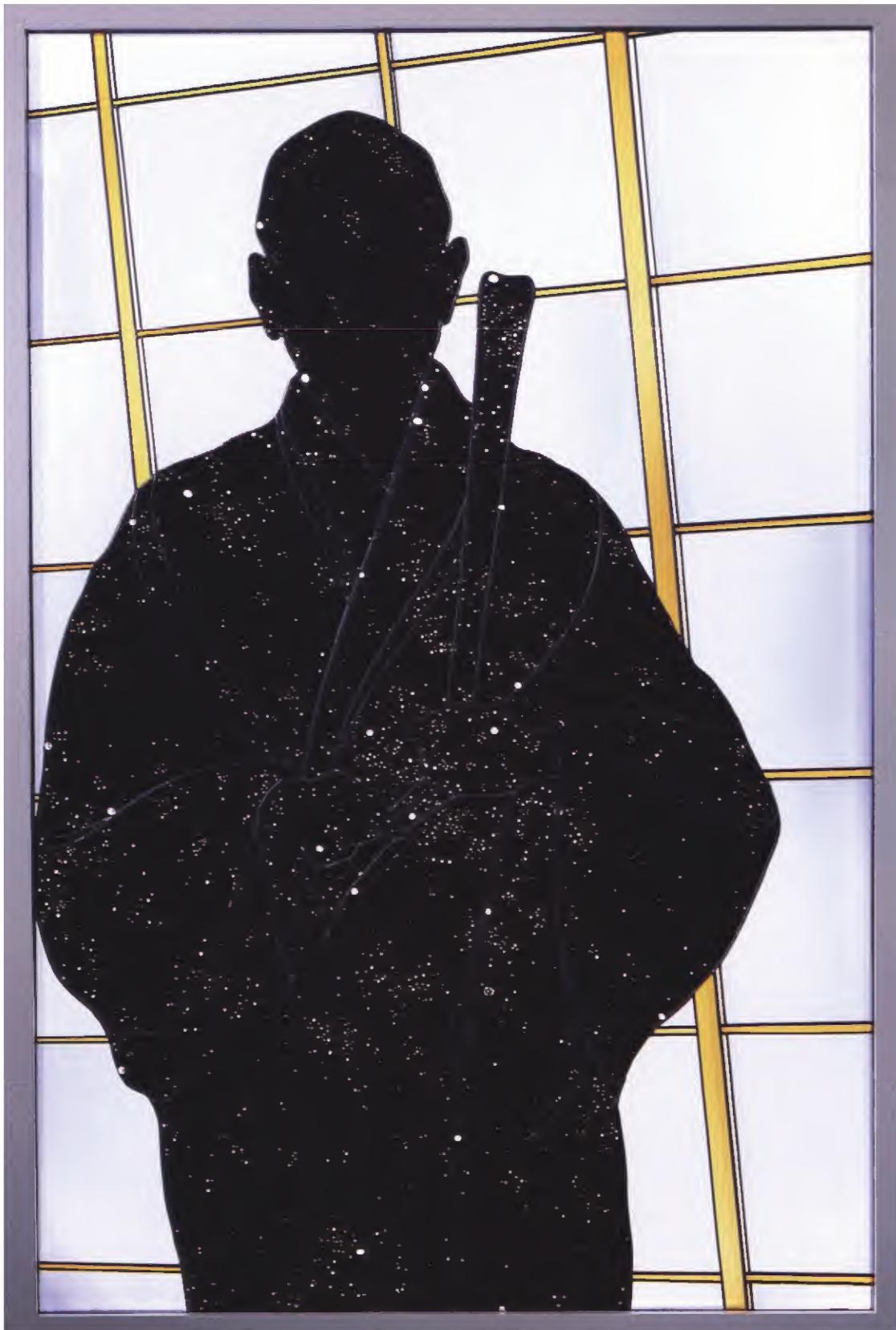




Michael Aschenbrenner, Damaged Bone Series (no. I)



William Morris, Suspended Artifact (no. 24)



Narcissus Quagliata, Portrait of Shunryu Suzuki Roshi (no. 30)



Bertil Vallien, Map III (no. 34)



**Erwin Eisch**, Hommage à Picasso: Blind and Lost (no. 9)





Richard Posner, The Persistence of Vision (no. 29)



Flora Mace and Joey Kirkpatrick, Double Doll on Blue (no. 21)



Ann Wärrff, Leben Lassen Bowl (no. 36)



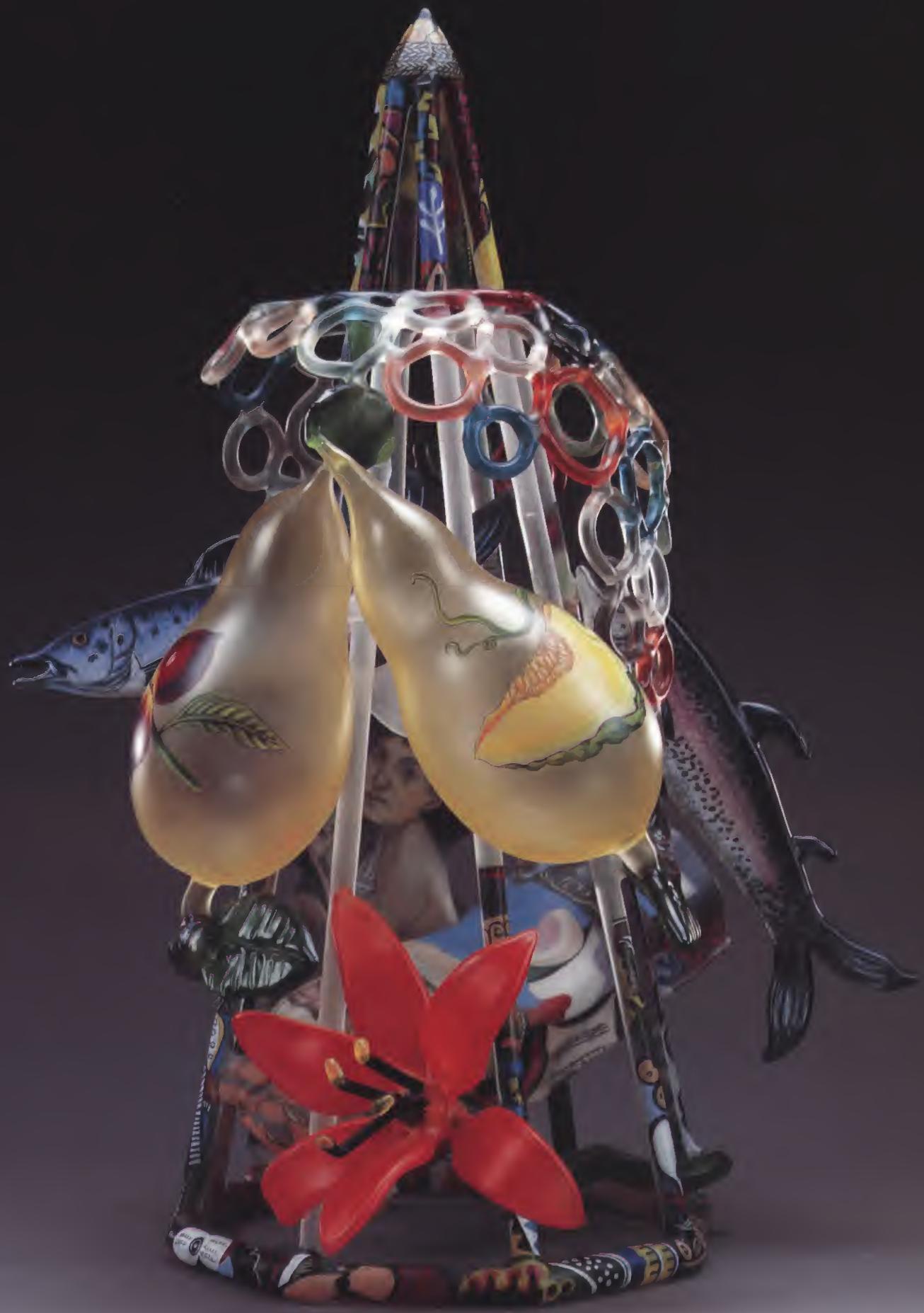
**Dan Dailey**, City Series: Star and Skyline (no. 8)



**David Huchthausen**, Leitungs Scherben (no. 12)



Matt Mullican, Stained Glass Panel (no. 26)





**Richard Marquis**, Blue Boy's Mamie (no. 22)



Toots Zynsky, Endless Chaos (no. 39)

# C H E C K L I S T

## 1. Michael Aschenbrenner

(American, born 1949)

Damaged Bone Series, 1990

Glass, fabric, and wire; 65 x 60 x 4 in.  
(165.1 x 152.4 x 10.2 cm)

Promised Gift of Arthur J. Williams

## 2. Howard Ben Tré

(American, born 1949)

Siphon, 1989

Glass, brass, gold leaf, and pigmented  
waxes; 38½ x 95 x 10 in. (97.8 x 241.3 x  
25.4 cm)

Gift of Dr. and Mrs. Joseph A. Chazan,  
1995 (1995.585)

## 3. William Carlson

(American, born 1950)

Kinesthesia Bottle, 1981

Glass and silver gilt; 5¾ x 7½ in. (14.6 x  
19.1 cm)

Gift of Douglas and Michael Heller, in  
memory of Eleanor Heller, 1981  
(1981.234)

## 4. Dale Chihuly

(American, born 1941)

Wedge Weave, 1976

Glass; h. 10½, diam. 7½ in. (26.7,  
18.1 cm)

Purchase, John H. Hauberg and Anne  
Gould Hauberg Gift, 1977 (1977.131)

## 5. Dale Chihuly

Metallic Serape, 1977

Glass; h. 9¾, diam. 4¾ in. (23.8,  
11.7 cm)

Purchase, Joseph H. Hazen Foundation  
Inc. Gift, 1977 (1977.132)

## 6. Dale Chihuly

Child's Bayeta on Peach, 1977

Glass; h. 5¼, diam. 3¾ in. (13.3, 8.6 cm)  
Gift of the artist, 1977 (1977.138)

## 7. Dale Chihuly

Pilchuck Basket Group, 1979–80

Glass; largest basket: h. 4½, diam. 19½ in.  
(11.4, 49.5 cm)

Gift of Mr. and Mrs. Milton C. Bickford  
Jr., 1982 (1982.499.1–6)

## 8. Dan Dailey

(American, born 1947)

City Series: Stars and Skyline, 1979

Glass; h. 11½ in. (28.9 cm)

Purchase, Charles Z. Offin Art Fund Inc.  
Gift, 1979 (1979.389)

## 9. Erwin Eisch

(German, born 1927)

Hommage à Picasso: Blind and Lost,  
1985

Glass; 24½ x 15 x 11 in. (62.2 x 38.1 x  
27.9 cm)

Promised Gift of Harvey K. Littleton

## 10. Michael M. Glancy

(American, born 1950)

Pie-R-Square, 1980

Glass, silver, and copper; 5¾ x 8 x 8 in.  
(14.6 x 20.3 x 20.3 cm)

Gift of Douglas and Michael Heller,  
1980 (1980.371ab)

## 11. Samuel J. Herman

(American, born 1936)

Vase, 1967

Glass; 4 x 5¾ x 2¾ in. (10.2 x 14.6 x  
7 cm)

Anonymous Gift, in memory of Edith  
Gaines, 1995 (1995.582)

## 12. David Huchthausen

(American, born 1952)

Leitungs Scherben, 1982

Glass; 10½ x 15¼ x 9 in. (26.7 x 38.7 x  
22.9 cm)

Purchase, Mr. and Mrs. Peter Meltzer  
Gift, in memory of David and Elise  
Meltzer, 1982 (1982.248)

## 13. Hisatoshi Iwata

(Japanese, 1925–1993)

Vase, 1979

Glass; h. 11¼, diam. 9 in. (28.6, 22.9 cm)

Gift of Itoko Iwata, President of Iwata  
Glass Co., Ltd., 1988 (1988.188.2)

## 14. Toshichi Iwata

(Japanese, 1893–1980)

Vase, 1975–76

Glass; 6½ x 17¾ x 8 in. (16.5 x 45.4 x  
20.3 cm)

Gift of Itoko Iwata, President of Iwata  
Glass Co., Ltd., 1988 (1988.188.5)

## 15. Jon Kuhn

(American, born 1949)

Vase, 1980

Glass; h. 13 in. (33 cm)

Gift of Michael and Douglas Heller,  
1980 (1980.234)

## 16. Dominick Labino

(American, 1910–1987)

Emergence in Polychrome, 1977

Glass; h. 8½ in. (21.6 cm)

Gift of Mr. and Mrs. Dominick Labino,  
1977 (1977.473)

## 17. John Lewis

(American, born 1943)

Gold Wing Vessel, 1993

Glass, gold leaf, and copper; 18 x 25 x  
5¾ in. (45.7 x 63.5 x 14.3 cm)

Gift of Dr. Ronald S. Kendall, 1994  
(1994.398)

## 18. Stanislav Libenský

(Czech, born 1921)

Jaroslava Brychtová

(Czech, born 1924)

Table Laid for the Bride, 1989

Safran glass; 9 x 18½ x 7¾ in. (22.9 x 46 x  
18.1 cm)

Purchase, James R. Houghton Gift, 1990  
(1990.8)

## 19. Marvin Lipofsky

(American, born 1938)

IGS III Series 1988–93 Novy Bor,  
Czechoslovakia, 1988–93

Glass; 15 x 20 in. (38.1 x 50.8 cm)

Purchase, Drs. Judith and Martin  
Bloomfield, The Ron and Lisa Brill  
Charitable Trust, Simona and Jerome A.  
Chazen, Sandra and Louis Grotta,  
Dorothy and George Saxe, Myrna and  
Robert Zuckerman Gifts, 1996 (1996.48)

## 20. Harvey K. Littleton

(American, born 1922)

Amber Crested Form, 1976

Glass; h. 16½ in. (41.9 cm)

Gift of William D. and Rose D. Barker,  
1978 (1978.438)

**21. Flora Mace**  
(American, born 1949)  
**Joey Kirkpatrick**  
(American, born 1952)  
Double Doll on Blue, 1983  
Glass and wire; h. 11, diam. 5½ in. (27.9, 14 cm)  
Promised Gift of Francine Myers and Benson Dale Piloff

**22. Richard Marquis**  
(American, born 1945)  
Blue Boy's Mamie, 1995  
Glass; 21½ x 23 x 13 in. (54.6 x 58.4 x 33 cm)  
Gift of Kate Elliott, in memory of Ludovico de Santillana, 1996 (1996.33)

**23. Klaus Moje**  
(German, born 1936)  
Dish, 1979  
Glass; h. 2¼, diam. 17½ in. (7, 44.8 cm)  
Gift of Douglas and Annie Heller and Dale Chihuly, 1980 (1980.142)

**24. William Morris**  
(American, born 1957)  
Suspended Artifact, 1993  
Glass and iron; 24 x 26 x 7 in. (61 x 66 x 17.8 cm)  
Gift of Dale and Doug Anderson, 1994 (1994.386a-d)

**25. William Morris**  
Canopic Jars: Elk (Cow and Spike), 1993  
Glass;  
.1) h. 35½, diam. 14½ in. (90.2, 36.8 cm)  
.2) h. 30½, diam. 12 in. (77.5, 30.5 cm)  
Gift of Dale and Doug Anderson, 1995 (1995.221.1ab,2ab)

**26. Matt Mullican**  
(American, born 1951)  
Stained Glass Panel, 1984  
Glass and steel; 75½ x 27½ x 6 in. (191.8 x 69.2 x 15.2 cm)  
Purchase, Lita Annenberg Hazen Charitable Trust Gift, 1984 (1984.112)

**27. Thomas Patti**  
(American, born 1943)  
Banded Flair, 1977  
Glass; h. 4¾, diam. 4¾ in. (12.1, 11.1 cm)  
Gift of Douglas Heller and Josh Rosenblatt, 1978 (1978.25)

**28. Thomas Patti**  
Burgundy Lumina Starphire with Green, 1992  
Glass; 4¾ x 6 x 4¾ in. (12.4 x 15.1 x 11.1 cm)  
Promised Gift of Drs. Judith and Martin Bloomfield

**29. Richard Posner**  
(American, born 1948)  
The Persistence of Vision, 1975  
Glass, metal, wood, and mirrored glass; H. 24¾ x W. 27¾ in. (62.9 x 68.9 cm)  
Purchase, Best Products Foundation Gift, 1982 (1982.121)

**30. Narcissus Quagliata**  
(American, born Italy, 1942)  
Portrait of Shunryu Suzuki Roshi, 1980  
Glass and metal; H. 70 x W. 46 in. (177.8 x 116.8 cm)  
Gift of The Best Products Foundation, 1983 (1983.34)

**31. Ginny Ruffner**  
(American, born 1952)  
What a Pear, 1992  
Glass and paint; h. 27, diam. 18 in. (68.6, 45.7 cm)  
Gift of Dale and Doug Anderson, 1994 (1994.550)

**32. Mary Shaffer**  
(American, born 1947)  
Mamoure, 1994  
Glass and bronze; 62 x 12 x 55 in. (157.5 x 30.5 x 139.7 cm)  
Promised Gift of Simona and Jerome A. Chazen

**33. David Taylor**  
(British, born 1949)  
Scent Bottle, 1991  
Glass; 6¾ x 7¾ x 2¾ in. (15.6 x 19.4 x 7 cm)  
The Cynthia Hazen Polsky Fund, 1995 (1995.302)

**34. Bertil Vallien**  
(Swedish, born 1938)  
Map III, 1993  
Glass and iron; 25¾ x 25 x 11¾ in. (64.5 x 63.5 x 29.8 cm)  
Gift of Heller Gallery and Kosta Boda, 1994 (1994.199ab)

**35. František Vízner**  
(Czech, born 1936)  
Bowl, 1995  
Glass; h. 4, diam. 12 in. (10.2, 30.5 cm)  
Gift of the artist, 1996 (1996.54)

**36. Ann Wärrff**  
(Swedish, born 1937)  
Leben Lassen Bowl, 1981  
Glass; h. 5½, diam. 6¾ in. (14, 15.9 cm)  
Anonymous Gift, in honor of Swedish-American Friendship, 1982 (1982.496)

**37. Steven Weinberg**  
(American, born 1954)  
Untitled, 1992  
Glass; 9¾ x 9 x 9 in. (23.8 x 22.9 x 22.9 cm)  
Gift of Annie and Mike Belkin, 1994 (1994.551)

**38. Richard Yelle**  
(American, born 1951)  
Elegant Vase, 1991  
Glass, oil, wax, paint, pencil, and barbed wire; h. 22¾, diam. 9¾ in. (57.8, 24.8 cm)  
Gift of Gary and Mary Pforzheimer, 1992 (1992.292)

**39. Toots Zynsky**  
(American, born 1951)  
Endless Chaos, 1994  
Glass; 7¾ x 13 x 7½ in. (18.1 x 33 x 19.1 cm)  
Gift of Kate Elliott, in honor of Anne Gould Hauberg, 1994 (1994.552)

